

AUGENER'S EDITION No. 9211a.

GUIDE THROUGH
VIOLONCELLO LITERATURE

BY

J. MATTHEWS:

BEING A RE-PRINT OF THE APPENDIX TO
CATECHISM OF VIOLONCELLO PLAYING

BY

PROF. CARL SCHROEDER.

AUGENER & CO., LONDON,

88, NEWGATE STREET, E.C.,

ALSO AT 1, FOURBERT'S PLACE, AND 81, REGENT STREET, W.

PRINTED IN GERMANY.



*VSA — H. K. Goodkind Collection
Oberlin College Library*

AUGENER'S EDITION No. 9211a.

GUIDE THROUGH
VIOLONCELLO LITERATURE

BY

J. MATTHEWS:

BEING A RE-PRINT OF THE APPENDIX TO
CATECHISM OF VIOLONCELLO PLAYING

BY

PROF. CARL SCHROEDER.

AUGENER & CO., LONDON,
66, NEWGATE STREET, E.C.;
ALSO AT 1, FOUBERT'S PLACE, AND 81, REGENT STREET, W.
PRINTED IN GERMANY.

Appendix.

GUIDE THROUGH VIOLONCELLO LITERATURE.

Violoncello Methods.

- Piatti, A.* Méthode de Violoncelle. Exercises from the best writers are here systematically arranged, with text in English and French. May be had in three parts. Used in the examinations of the Associated Board. (7778.)
- Stransky.* Elementary School. Progressive. All explanations are here left to the teacher.
- Davidoff.* Violoncello School. May be used by students acquainted with German.
- Dotzauer.* Op. 155. Violoncello School.

Technical Exercises.

- Grützmacher.* Daily Exercises. Useful to students of all grades. (Edition No. 7773.)
- Brückner, O.* Scale and Chord Studies. 2 Books 7769 a & b.
- Hegyesi.* New Rhythmical Scale and Chord Studies. The most complete book of technical material yet published. Every species of bowing, scales, arpeggi, thirds and sixths through all the keys, are here systematically and concisely arranged. Should form a part of daily practice as soon as a moderate proficiency in the 2nd, 3rd and 4th positions is gained. (Edition No. 7772.)

Studies.

Step 1.

- Schroeder, C.* Die ersten Uebungen; Op. 31. 30 excellent studies beginning with the open strings and leading well into Step 2.
- Squire, W. H.* 12 Easy Exercises. Nos. 1, 5 and 9, are in the first position. Might follow Bk. 1 of Piatti's Method. (7780.)
- Davidoff.* Exercises from the Violoncello Method. A pianoforte accompaniment is here provided, also a separate Violoncello part.

Step 2.

Dotzauer. 40 Studies. (Edition No. 7771.)

Lee, Sebastian. 40 Daily Exercises. An excellent book of studies, giving great variety in rhythm and bowing, each study being short and to the point. (7775.)

Kummer. Studies; Op. 57 and 106.

Lee, Sebastian. 12 Etudes Mélodiques; Op. 113. (7776.)

Schroeder, C. 12 Short Studies; Op. 67. Excellent as supplementary studies to any school for students who have just begun to make acquaintance with the various positions. (7779.)

Step 3.

Grützmacher. Technologie; Op. 38. Bk. 1. A masterly work indispensable to students who have made some advance. Bk. 1 is entirely without thumb positions. Bk. 2 is considerably more difficult, and belongs to Step 5.

Merk, J. 20 Exercises; Op. 11. An excellent book of studies, carefully revised and fingered by O. Brückner. The original Viennese edition contained so many misprints as to considerably discount the usefulness of this work to students. Used in the examinations of the Associated Board. (Edit. No. 7777.)

Dotzauer. 12 Studies; Op. 107. Dotzauer was the most prolific writer of studies for the Violoncello that ever lived, and might fitly be called the Czerny of the 'Cello. An excellent selection of his studies, re-arranged in progressive order, (Steps 1—4) might be adopted; viz., a selection in 2 Bks., published by Peters.

Step 4.

Duport, J. L. 21 Studies (Exercises). These studies are still of great value. It is to Duport we owe the modern system of fingering the 'Cello.

Schroeder, C. Studies in the Thumb positions; Op. 45.

Step 5.

Grützmacher. Technologie; Op. 38. Bk. 2.

Piatti, A. 12 Caprices; Op. 25.

Schroeder, C. 8 Caprices.

Solos with piano accompaniment.

Step. 1. Elementary. First position only.

Fitznagen, W. Op. 38. Ave Maria, Barcarolle, Mazurka. Each of these excellently written little pieces is limited

Step 1. Elementary. First Position. (Continued.)

to the first four tones of the A string, yet giving within this restricted compass great variety in bowing. From them much can be learnt in the production of tone and expression. (7677.)

Fitzzenhagen, W. Op. 39. Cavatine, Ländler, Tarantelle. Similar in character to Op. 38, but with a few easy double stops in the Tarantelle. In both sets a full, well written piano part adds to the player's interest. (7678.)

Squire, W. H. "Petits Morceaux". "Triste", "Joyeux", "Le Plaisir", "Le Bonheur", "L'Innocence". A useful set for the encouragement of young beginners.

Jacoby, S. "Twelve Album Leaves". The first six are pleasing little original pieces; the rest arrangements of well known airs, No. 11 only (Schumann's "Merry Peasant") over-stepping the first position.

Johnson, W. Noel. 3 pieces (Romance, Idyll, Barcarolle).

Hopfe, J. "Die Ermunterung im Violoncell Spiel". Bk. 1 contains 19 simple airs in the keys of C major and A minor.

Hermann, F. "Our favourite Tunes". An excellent selection of 40 favourite melodies in one book, drawn from the most varied sources. Published in a great variety of different combinations, thereby greatly increasing their usefulness. (7724.)

Kiefert, C. Musical Pastimes. 6 numbers.

Step 2. Easy.

Burgmüller, F. 3 Nocturnes. All three nocturnes are melodious and attractive to students. (7667.)

Crossley, F. II. Melody.

Goltermann, G. Op. 118. Easy Tone Pictures. Herr Goltermann's melodious pieces are of especial value to Cello students. Op. 118 is in six separate Nos. respectively entitled "Abendlied", "Trauer", "Freud und Leid", "Leichter Sinn", "Zufriedenheit", and "Entsagung".

Gounod. "Serenade". (S. Lee. Perles No. 12.)

Hermann, E. Op. 12. "Barcarolle". (8678.)

Hoffmann, R. Op. 59. Sonatina in D.

Hoffmann, R. Op. 42. Three Sonatinas. No. 1 exemplifies the sonata form in miniature, the 'Cello part containing all three movements on one page.

Jonas, E. Quatre Morceaux de Salon. "Berceuse", "Thème

Step. 2. Easy (Continued).

Suèdois", "La Séparation", "Une Larme". In separate Nos. In the "Berceuse", 7th line of 'cello part, the bass clef sign should appear against the seventh instead of in the first bar.

Kummer, F. A. Opera Melodies. In two books, each containing 3 melodies. (9283 a & b.)

Laubach, F. 20 Scottish Songs. The occasional practice of familiar and national airs will be found helpful in developing an expressive quality of tone. (7713.)

Lee, Sebastian. 6 Airs Nationaux. Bk. 1 — Air Roumainien, Air Russe, Air Arabe. Bk. 2 — Air Norvégien, Air Sicilien, Air Turc. Very characteristic specimens of national styles. Some Nos. belong to Step 3. (7703 a & b.)

Lee, Lionel. "Summer Serenade". (S. Lee. Perles No. 10.)

Moszkowski. Op. 29, No. 3. Air in G. Nos. 1 and 2 (Tarantelle and Berceuse) belong to Step 4. (7716.)

Noskowski, S. Op. 36, No. 1. "Les Larmes".

Pergolese, G. B. Nina (Siciliana). (S. Lee. Morceaux No. 14.)

Pester, A. "Minneweisen".

Ries, F. Romance in G.

Ritter, E. W. Operatic Duets. Twelve separate Nos. Step 2 to 3. (9675 a—m.)

Roeckel. Air du Dauphin. (9672 c.)

Rowland. Reverie in D.

Scharwenka, X. Nocturne. (Morceaux No. 2.)

Schroeder, C. "Studies in Style". An excellent series from the old masters, carefully fingered and phrased. Students who have arrived at Step 2 might very profitably select No. 3, "Air d'Église", Pergolese, No. 4, Adagio, Corelli, and No. 7, Sarabande and Courante, Buxtehude, reserving the other Nos. for Step 3.

Schumann. Op. 68. Album for the Young. The complete 43 short pieces in one book. Many Nos. belong to the next Step. (7748.)

Schumann. Op. 15. Scenes of Childhood. Thirteen short pieces, belonging to this and the next Step. Both sets are highly effective arrangements. (7747.)

Sweepstone, E. "Plaintive".

Swert, Jules de. "La Chapelle Abandonnée".

Squire, W. H. 4 Petits Morceaux. Nos. 1 and 2 (Romance and Intermezzo).

Step. 2. Easy. (Continued.)

Squire, W. H. Morceaux de Salon, Nos. 2 and 3 (Cavatina and Minuet).

Tschaïkowsky, P. "Chanson Triste". An effective transcription by Sebastian Lee. (Morceaux No. 23.)

Volkmann. "Musical Picture Book". (7756.)

Wuerst, R. Op. 78. "Sous le Balcon". (7759.)

Album Classique. Vol. 1 arr. by O. Brückner. (7662 a.)

Albums. 4 Vols. arr. by S. Lee and A. Moffat. Many Nos. in these albums belong to Step 3. (7661 a—d.)

Step. 3. Intermediate.

Bargiel, W. Op. 38. Adagio.

Benedict, J. "An Evening Thought". (S. Lee. Perles No. 9.)

Bienc, August van. Reverie.

Brahms, J. Air. (Morceaux No. 13.)

Clark, S. "La Reconnaissance" Nocturne. (S. Lee. Perles No. 1.)

Corelli, A. Preludio. (Morceaux No. 21.)

Davidoff, C. Op. 41. "Silhouetten". No. 1 "Am Morgen"; Nos. 2, 3 and 4 are more difficult. In the Notturmo (No. 2 B♭ minor) the fourth string must be tuned down to B♭.

Dunkler, E. Op. 20. Reverie. (7676.)

Freudenberg, W. Spanischer Tanz. Characteristic and effective.

Gade, N. W. Elegie. (Morceaux No. 11.)

Gillet, E. Romance sans paroles. (7682.)

" " Canzonetta. (7681.)

Gluck, E. W. Gavotte from "Don Juan". (Morceaux No. 30.)

Goens, Daniel von, Op. 1. Reverie and Mazurka.

" " Op. 5. Aria and Gavotte.

Goltermann, G. Cantilena. (S. Lee., Morceaux No. 15.)

" " Op. 113. 6 Morceaux Caractéristiques. Gondoliera, Alla Mazurka, Gavotte, Berceuse, Canzone and Intermezzo. In three books, each containing two numbers. Melodious and effective. (7688 a—c.)

Goltermann, G. Op. 43, 49, 54, 59, 92. Five Nocturnes. An excellent set of pieces in one book.

Goltermann, G. Op. 17, 22, 35, 60, 92. Five Romances. Equal in value to the above. Op. 92 is the easiest.

Goltermann, G. Op. 96. Salonstücke (Romance, Gavotte, Intermezzo, Walzer).

Goltermann, G. Op. 114. Sonatina in F. (7689.)

" " Op. 15. Grand Duo.

Step. 3. Intermediate. (Continued.)

Goltermann, G. Op. 117. *Lyrische Stücke.* (Sehnsucht, Freud und Leid, Abendlied).

Grimson, A. M. Nocturne.

Haydn, J. Op. 101. Concerto in D.

Hauser, Miska. *Le Rêve* (Elegie).

" " *Le Désir* (Sehnsucht), Two of Hauser's best known violin pieces added to the 'Cellist's repertoire by Sebastian Lee.

Holländer, G. Op. 36, 37. *Cavatina* and *Gavotte*.

Hollmann, J. *Cavatina*.

Johnson, Noel. "Idylle". A pleasing and melodious little piece presenting no difficulties to those who have reached this Step.

Klengel, Julius. Op. 11. Six Pieces. (*Lied*, *Barcarolle*, *Albumblatt*, *Romanza*, *Arioso*, *Serenade*).

Köchler, B. *Doux Souvenir*.

La Romanesca. Air de Danse du 16me Siècle. (S. Lee. No. 3.)

Lachner. Op. 83, No. 2. *Notturmo*.

Lee, Maurice. *Rêve Céleste*.

" " *Sylvana Menuet*.

" " *Gavotte du Duc de Richelieu*.

" " *Gavotte de Louis Quinze*.

Lee, Sebastian. Op. 117. 4me *Gavotte*.

Leslie, Henry. *Romance*.

Lotti, A. "Pur Dicesti" aria. (S. Lee. No. 8.)

Löw, J. *Albumblatt*. (S. Lee. No. 6.)

Meinhard, A. Nocturne. (S. Lee. No. 22.)

Mendelssohn. *Romance Espagnole.* The last four Nos. are edited and fingered by S. Lee.

Mendelssohn. Op. 109. *Lied ohne Worte*.

Offenbach, J. *Musette.* Effective and popular. (S. Lee. No. 18.)

Paz, del Valle de. Op. 26. 2 *Pezzi.* No. 1, *Arioso*, is an expressive and beautiful melody; No. 2 is a melodious *Canzonetta*.

Paz, del Valle de. *Album*.

Popper, D. Op. 50, No. 5. *Herbstblume*.

" " Op. 52, No. 1. *Feuillet d'Album*.

Raff, J. Op. 182, No. 1. *Romance in F*.

Reber, H. *Berceuse.* (S. Lee., *Morceaux* No. 9.)

Reinecke, C. "Prière du Soir". This is the very beautiful melody used by the composer as an *Entr'acte* in his opera "Manfred". (S. Lee., *Morceaux* No. 1.)

Step. 3. Intermediate. (Continued.)

- Roeckel, J. L.* Kermesse de St. Cloud.
- Rossini.* Cujus Animam. (S. Lee., Perles No. 5.)
- Rubinstein, A.* Romance. (S. Lee., Morceaux No. 29.)
- Rudorff, E.* Op. 7. Romanze in D.
- Saint Saens.* Op. 43. Allegro appassionata.
- Schlosser, Louis.* Op. 40. Nachklänge aus dem Süden.
- Schulhoff.* "Confidence". (S. Lee., Morceaux No. 24.)
- Schumann, R.* "Abendlied". (S. Lee., Morceaux No. 7.)
- " " "Two melodies". (S. Lee., Melodies No. 6.)
- " " Op. 94. Romances. (7750.)
- " " Evening Song. (9676.)
- Schroeder, C.* Op. 53. La Clochette de la Vallée. An effective salon piece.
- Schroeder, C.* "Studies in Style". No. 1, Adagio Cantabile (Nardini); No. 2, Sarabande (Veracini); No. 6, Aria (Lotti); and No. 8, Largo (Handel), might with advantage be studied under this grade.
- Schroeder, C.* Classical Violoncello Music. No. 1 Sonate (Bach). No. 2 Sonate (Brevall). No. 3 2 Sonaten (Benedetto Marcello). No. 4 2 Sonaten (G. Cervetto) etc. Valuable to Students for improvement in both tone and technique. (Edition No. 5501—5506.)
- Sharpe, H. F.* Ière Bourrée caractéristique.
- Stark, L.* Op. 59. Idylle and Ballade. Both pieces are melodious. No. 2, a true "Ballade" may be made impressive if the player, catching its spirit, renders it as though reciting some romantic story.
- Stern, Leo.* Op. 11. Mélodie Romantique. Very pleasing and well written.
- Squire, W. H.* Gavotte Humoristique.
- " " " Scène de Bal.
- " " " Mélodie.
- " " " Pastorale.
- " " " Serenade.
- " " " Minuet.
- " " " Dreaming.
- " " " Nocturne in F.
- " " " Mazurka in D. Useful teaching pieces.
- " " " Barcarolle and Gavotte. These are Nos. 3 and 4 of "4 Petits Morceaux".
- Swert, Jules de.* Op. 11. 3 Morceaux Caractéristiques.
- " " " Op. 13. Souvenir.

Step. 3. Intermediate. (Continued.)

Sweepstone, E. "Fantastic".

Taubert, W. Serenade. (S. Lee., Morceaux No. 15.)

Thomas, E. Sanssouci, Valse.

Victor, Chas. Berceuse. "Fitful Slumbers". Quaint and amusing.

Wagner, R. Album Leaf. (S. Lee., Morceaux No. 20.)

White, M. Valerie. "Naissance d'Amour".

Whitchouse, W. E. Remembrance.

Step 4.

Becker. Romance. (S. Lee., Morceaux No. 19.)

Beethoven. Op. 5, No. 1. Sonata in F.

" Op. 5, No. 2. Sonata in G minor.

" Op. 102, No. 2. Sonata in D. Beethoven's five 'Cello Sonatas, excellently fingered and edited by Fr. Grützmacher, are included in one volume in the Peter's Edition.

Bennett, Sterndale. Op. 32. Sonata in A.

Bockmühl, R. E. Op. 45, 46. Album. Bk. 1 contains — "Sérénade du Chasseur", "Chant de Berceau", "Tyrolienne variée" and "Tarantella". Bk. 2 contains — "Nocturne", "Thème original", "Au Rouet" and "Valse". Excellent practice will be found in these two albums of genuine Cello compositions. (9670 a & b.)

Brückner, Oskar. Op. 37. Notturmo. Very fresh and modern in treatment.

Bruch, Max. "Kol Nidrei". Adagio. Very popular with solo players. Some ancient Hebrew melodies are utilised as themes with good effect.

David, F. "Scherzo". (S. Lee., Morceaux No. 10.)

Davidoff. Op. 9. Trois Pièces Caractéristiques. Solitude, Humoresque, Tarantelle. No. 1 is the easiest of the set.

Ernst, H. W. "Romance". (S. Lee., Morceaux No. 26.)

Goens, Daniel van. Op. 2. Adagio.

Goltermann, G. Concerto in A minor. The most popular of Goltermann's Concertos. (Edition No. 7687.)

Goltermann, G. Op. 25. Grand Duo. A melodious work in sonata form.

Grant, Sir R. Hope. "The Three Violoncello Makers". Useful as studies in double stopping. The composer, a well known amateur player, has fancifully entitled the pieces "Straduaris", "Guarnerius" and "Forster".

Henkel, H. Op. 72. Ballade. (7692.)

Step. 4. (Continued.)

- Hopfer, B.* Op. 20. Romance.
Jensen, G. Op. 26. 2nd Sonata in A minor. (7696.)
Johnson, Noel. Cantilena.
Mendelssohn. Op. 17. Variations Concertantes.
Milde, Louis. Op. 9. Polonaise.
Molique, B. Op. 47. Six Melodies. In 2 books, arranged by C. A. Laue. (9673 a & b.)
Moszkowski. Op. 45, No. 2. "Guitarre". A very effective salon piece for 'cello and piano.
Moszkowski. "Russisch". Transcribed by the composer from the original piano duet. (7717.)
Nardini, P. Larghetto. (S. Lee., No. 12.)
Paz, del Valle de. Op. 10. Sonata in A. (No. 7673.)
Philips, Eugen. Cavatine.
Pirani, E. Op. 30, No. 2. Valse.
Popper, D. Romance in G. (7727.)
 " " Op. 10. Sarabande and Gavotte in D minor.
 " " Op. 23. Gavotte in D major.
 " " Op. 50, No. 2. Gnomentanz.
 " " Op. 50, No. 4. Reigen.
Radoux, J. T. Romance sans Paroles.
Romberg, B. H. Nocturne. (7744.)
Rubinstein. Op. 18. Sonata in D. (Edition No. 7745.)
Schroeder, C. Op. 68. Concertstück. An interesting work.
 " " "Studies in Style". No. 5. Serenade and Tambourin, (Leclair).
Schumann. Op. 102. 5 Stücke im Volkston. (No. 7751.)
Seiss, Isidor. Op. 13. Adagio.
Spohr, L. Romance ("Rose, softly blooming"). (S. Lee.)

Step. 5.

- Bach, J. S.* Six Sonatas.
 ✓ *Beethoven.* Op. 69. Sonata in A. The finest of Beethoven's 'Cello Sonatas.
 ✓ *Beethoven.* Op. 102, No. 1, Sonata in G.
Davidoff. Op. 20. "Am Springbrunnen".
Franck, Ed. Op. 42. Sonata in F.
Grieg, E. Op. 36. Sonata in A minor. One of the freshest and most attractive of modern sonatas.
Johnson, W. Noel. Caprice. Affords good wrist practice.
Lasserre, Jules. Caprice de Concert.
Mendelssohn. Op. 45. Sonata in B♭
 " Op. 58. Sonata in D.

Step. 5. (Continued.)

Nicodé, J. L. Op. 25. Sonata in G. (9674.)

Piatti, A. Fantasie Romantica.

" " Op. 8. Airs Baskys.

" " Op. 17. Sérénade Italienne.

" " Op. 23. Tarantella.

Popper, D. 2 Morceaux Caractéristiques. "Arlequin" and "Papillon". (Edition 7726.) In these two excellent concert pieces, and in the Gavotte Op. 23, Herr Popper has admirably demonstrated the capacity for humour latent in the Violoncello.

Popper, D. Op. 8. Concerto in D minor.

Raff, J. Op. 193. Concerto in D minor.

" " Op. 183. Sonata in D.

Scharwenka, X. Op. 46. Sonata in E minor. (9287.)

Duets for Violin and Violoncello.

Haydn. Duet in D. (Step 3).

Hoffmann, H. A. Six Duos, Op. 5. (Step 3).

Kreutzer. Six Sonatas (Step 2).

Duets for 2 Violoncelli.

Lee, Sebastian. Op. 126. Duos Progressifs. In 3 books, Step 1 to 2. Short and melodious. These excellent little pieces are carefully fingered. (7767 a, b, c.)

Grimm, C. Six petits duos (Step 2—3). C.

Forberg, R. Op. 32. Easy pieces (Step 1).

Ganz, M. Op. 31. Ten Characteristic pieces. (9679 a & b.)

Duets for Violoncello and Organ.

Goltermann. Op. 53. 4 Morceaux.

Merkel, G. Op. 55. Arioso.

" " Op. 114. "Andacht".

Kretzschmer, E. Op. 26. "Abendruhe".

Hummel, F. Op. 56, No. 1. Romance in A minor.

Pester, A. Op. 4. Andante Religioso.

" " Op. 11. "Abendruhe".

" " Op. 17. "Andacht".

Trios for 2 Violins and Violoncello.

Wanhal. 15 Trios faciles (Step. 1). (No. 5360.)

Handel. 2 Suiten, arr. by G. Jensen. (No. 5312.)

Pleyel. Op. 8. 6 Duets, (Step 1). (No. 7305.)

Trios for 2 Violins & Violoncello. (Continued.)

Pleyel. Op. 48. 6 Sonatinas (Step 2—3). (5354.) These arrangements of Pleyel's Violin and piano duets are by Fr. Hermann.

Trios for Violin, Viola and Violoncello.

Wohlfart, R. Op. 191, Bk. 4. Leichte Stücke (Step 1—2).

Pleyel. Op. 44. 3 Trios (Step 2—3). (5365.)

Haydn. Op. 53. 3 Trios (Step 3).

Mozart. Divertimento (Step 3—4).

Beethoven. Op. 8, 25. Serenade and Trios (Step 4).

Orellana, J. A. de. Trio in C minor.

Trios for Violin, Violoncello and Piano.

(Arranged approximately in the order in which they may be advantageously studied).

Hofmann. R. Potpourris über beliebte Operntheas. (Postillon, Sonnambula, Norma, Calif, Dame blanche, Fille du Regiment, Lucia etc. No. 5401—5419.)

Meyer. 3 Trios faciles. (9317 a, b, c.)

Gurlitt. Op. 181. Miniature Trio. (7259.)

Dancla. 12 Melodies. (7248.)

Haydn. Complete Trios.

Bach, F. E. Op. 25. Trio in D.

Hummel. Op. 12, 83, 93. Trios.

Reissiger. 8 Trios (4 Vols).

Mozart. Complete Trios.

Gade, N. Op. 42. Trio. (Augener's Edition No. 7256.)

" " Op. 29. Novelletten. (Edition No. 7257.)

Bennett, W. *Sterndale*. Op. 26. Trio. (9659.)

Hudson, J. W. Trio in D. (7263.)

Barnett, J. F. Op. 49. Trio in C minor. (9299.)

Mendelssohn. Op. 49, 66, Two Trios.

Schubert. Op. 99, 100. Trios.

Beethoven. Complete Trios.

Schumann. Op. 88. Phantasiestücke. (7275.)

" Op. 63, 80, 110. Trios. (7274, 7273 & 7276.)

Brahms. Op. 8. Trio. (7246.)

Volkman, R. Op. 5. Trio in B \flat minor. (7286.)

N. B. In ordering any of the above pieces, it will be sufficient to give the number (wherever marked) without mentioning the title.

CLASSISCHE VIOLONCELL-MUSIK.

Classical Violoncello Music, by celebrated masters of the 17th and 18th centuries, arranged for Violoncello with Pianoforte accompaniment by

Professor C. SCHROEDER.

									net.
5501	J. S. Bach.	Sonata 1.	(G major)	...	...	...	...	...	1 —
5502	J. B. Breval.	Sonata 1.	(c major)	...	...	...	...	...	1 —
5503	Benedetto Marcello.	2 Sonatas	(G minor and F major)	...	...	...	...	...	1 —
5504	G. Cervetto.	2 Sonatas	(B flat major and C major)	...	...	...	...	...	1 —
5505	Boccherini.	Sonata in A	...	...	...	...	...	...	1 —
5506	—	Sonata in G	...	...	...	...	...	...	1 —
5507	Loeillet.	Sonata	...	...	...	...	...	...	1 —

(will be continued).

VORTRAGSSTUDIEN. *STUDIES IN STYLE.*

A collection of striking and favourite pieces of Old Masters,

ARRANGED FOR

VIOLONCELLO WITH PIANOFORTE ACCOMPANIMENT

BY

CARL SCHROEDER.

No.									s. d.
1.	NARDINI.	Adagio Cantabile	...	...	...	...	...	...	2 —
2.	VERACINI.	Sarabande	...	...	...	...	...	...	2 —
3.	G. B. PERGOLESE.	Air d'Église	...	...	...	...	...	...	2 —
4.	A. CORELLI.	Adagio	...	...	...	...	...	...	2 —
5.	J. M. LECLAIR.	Sarabande and Tambourin	...	...	...	...	...	...	4 —
6.	A. LOTTI.	Aria	...	...	...	...	...	...	2 6
7.	D. BUXTEHUDE.	Sarabande and Courante	...	...	...	...	...	...	2 6
8.	G. F. HANDEL.	Sarabande. (Largo.)	...	...	...	...	...	...	2 6

12 KLEINE ETÜDEN

ohne Daumenaufsatz für Violoncell.

Short Studies for the Violoncello without thumb positions, by

CARL SCHROEDER.

Augener's Edition, No. 7,779.

Price 1s. net.

"This little book of easy studies for violoncello is apparently the result of an intimate acquaintance with the requirements of a teacher of the instrument. They are essentially of a technical character, and embrace studies in bowing, fingering, arpeggi, shifting, skipping strings, gliding the finger, the springing stroke, &c. To teacher and student alike they will prove invaluable, and it is with pleasure we notice the appearance of works which are designed to lighten the arduous work of those who give practical instruction in playing on stringed instruments." — *Monthly Musical Record*, April 1894.

London: AUGENER & CO., 86, Newgate Street, E. C.; 1, Foubert's Place,
and 81, Regent Street, W.

CLASSISCHE VIOLIN MUSIK BERÜHMTER MEISTER des 17ten und 18ten Jahrhunderts.

Nach den Originalwerken für Violine und Bass (oder den vorhandenen Orchesterpartituren) für Violine und Pianoforte bearbeitet und mit Vortragszeichen versehen von

GUSTAV JENSEN.

						<i>s. d.</i>
7401	Francesco Geminiani.	Sonate I. (A dur)	...	...	...	net, 1 —
7402	"	" II. (H moll)	...	...	...	net, 1 —
7403	G. B. Somis.	Adagio und Allegro	...	...	...
	Pietro Nardini.	Adagio	...	...	...
	J. B. Senaillé.	Aria	...	...	...	net, 1 —
7404	G. Pugnani.	Sonate (E dur)	...	...	...	net, 1 —
7405	J. B. Senaillé.	Sonate (G dur)	...	...	...	net, 1 —
7406	Arcangelo Corelli.	3 Sonaten (A dur, E moll, E dur)	...	...	...	net, 1 6
7407	Giuseppe Tartini.	2 Sonaten (G dur and G moll)	...	...	...	net, 1 6
7408	"	Sonate (C moll)	...	...	...	net, 1 —
7409	"	Sonate (C dur); Giga (G dur)	...	...	...	net, 1 —
7410	Henry Purcell.	The Golden Sonata (for two Violins and Piano)	...	...	...	net, 1 —
7411	Francesco Geminiani.	Sonate VIII. (D moll)	...	...	...	net, 1 —
7412	"	Ausgewählte Sonatensätze	...	...	...	net, 1 —
7413	L. Borghi.	Sonate II. (A dur)	...	...	...	net, 1 —
7414	"	Sonate IV. (G moll)	...	...	...	net, 1 —
7415	Antonio Veracini.	Sonate (2 Violins, Piano, and Violoncello <i>ad lib.</i>)	...	...	...	net, 1 —
7416	"	Sonate. (A moll)	...	...	...	net, 1 —
7417	G. Torelli.	Concerto (for two Violins and Piano)	...	...	...	net, 1 6
7418	W. A. Mozart.	Andante, Menuetto, und Rondo	...	...	...	net, 1 6
7419	Arcangelo Corelli.	Follia con Variazioni (D moll)	...	...	...	net, 1 —
7420	W. A. Mozart.	Adagio (E dur); Rondo (C dur)	...	...	...	net, 1 —
7421	F. H. Barthélemon.	Sonate (E moll)	...	...	...	net, 1 —
7422	G. F. Handel.	Sonate (A dur)	...	...	...	net, 1 —
7423	Vivaldi.	Sonate (A dur)	...	...	...	net, 1 —
7424	F. M. Veracini.	Concert-sonate (E moll)	...	...	...	net, 1 —
7425	Jean Marie Leclair.	Sonate IV.	...	...	...	net, 1 —
7426	G. F. Handel.	Sonate X. (G moll)	...	...	...	net, 1 —
7427	"	Sonate XIII. (D dur)	...	...	...	net, 1 —
7428	Jean Marie Leclair.	Le Tombeau. (Sonate)	...	...	...	net, 1 —
7429	Henry Purcell.	Sonata in D minor (2 Violins, Piano and Violoncello <i>ad lib.</i>)	...	...	...	net, 1 —
7430	"	Sonata in A minor (2 Violins, Piano, and Violoncello <i>ad lib.</i>)	...	...	...	net, 1 —
7431	"	Sonata in C major (2 Violins, Piano, and Violoncello <i>ad lib.</i>)	...	...	...	net, 1 —
7432	William Boyce.	Sonata in A major (2 Violins, Piano and Violoncello <i>ad lib.</i>)	...	...	...	net, 1 —

"In spite of the wealth of beautiful classical compositions opened to them by this and similar series violinists seem still to content themselves with a smaller repertory than almost any other class of musicians." — *The Times*, August 18th, 1893.

London: AUGENER & CO., 86, Newgate Street, E. C.; also
1, Foubert's Place, and 81, Regent Street, W.

HESSE & BECKER, LEIPZIG.

EBENEZER PROUT'S

THEORETICAL WORKS IN AUGENER'S EDITION.

Demy 8vo.

*Augener's
Edition.*

Bound.

- | <i>No.</i> | | <i>Net.</i> |
|------------|---|-------------|
| 9182. | H ARMONY: ITS THEORY AND PRACTICE. By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Sixth Edition | 5/- |
| 9182a | KEY TO "HARMONY: ITS THEORY AND PRACTICE". Second Edition | 2/- |
| 9182b | ADDITIONAL EXERCISES TO E. PROUT'S "HARMONY: ITS THEORY AND PRACTICE". Second Edition | 1/6 |
| 9182c | KEY TO THE ADDITIONAL EXERCISES TO E. PROUT'S "HARMONY". Second Edition | 2/6 |
| 9183. | C OUNTERPOINT: STRICT AND FREE. By EBENEZER PROUT, B. A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Fourth Edition | 5/- |
| 9183a | ADDITIONAL EXERCISES TO E. PROUT'S "COUNTERPOINT: STRICT AND FREE," with Melodies and Unfigured Bases for Harmonizing. Second Edition | 2/6 |
| 9184. | D OUBLE COUNTERPOINT AND CANON. By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Second Edition | 5/- |
| 9185. | F UGUE. By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Second Edition | 5/- |
| 9186. | F UGAL ANALYSIS: a Companion to "Fugue". Being a Collection of Fugues put into Score and Analysed. By EBENEZER PROUT, B.A. Lond., Professor of Harmony and Composition at the Royal Academy of Music, &c. Second Edition | 5/- |
| 9187. | M USICAL FORM. By EBENEZER PROUT, B.A., Lond. Second Edition | 5/- |

London:

AUGENER & CO., 86, Newgate Street, E.C.;
and 1, Foubert's Place, W.